

PLEA TO ABOLISH ALL LAST ACTS

Not a Single Play Here Now Ends with Grace

By HEYWOOD BROWN

Playwrights should get together and abolish the last act. It is the last act which tumbles you out of love with the leading lady, sets your right foot asleep and makes you miss the train. This extra half-hour is wrenched from the life of the audience merely that they may know that he and she are going to marry. As if they didn't know it from the moment in the first act when he said: "And in that dream home there was a dream girl."

Probably there are deep and eternal reasons why last acts are almost always bad. Only in a hectic future will there be something of dissipation about them. A cocktail, for instance, is much more pleasant than a demi-tasse, and the first jackpot beats the last except all hollow. Or take a football game—even the most loyal Harvard supporter cannot cheer the eleventh touchdown against Yale as he cheered the first one.

Then there are first kisses, first taste of alcoholic liquor, first sight of the Matterhorn, first view of Charlie Chaplin and first hearing of the voice of Julia Marlowe. Save in the possible exception of Charlie Chaplin would anybody care to substitute last for first from the point of view of pleasure. Also, although neither is much to boast about as an entertainment, a christening is assuredly better fun than a funeral.

However, we started to talk about

the drama. The good last acts in modern drama can be counted on the fingers of anybody who runs to ten or thereabouts. There is that wonderful last act of "Caesar and Cleopatra," when the Emperor sails away and promises to send Antony. And there is Canida's choice and the capture of Tanager in "Man and Superman." Zola's death in the final act of "Middlemarch" always gave us a thrill and "The Great Divide" and "The Scarecrow" were other plays in which one did not reach for his hat until the curtain fell. The last act of "The Weavers" was perhaps the best of all, in that marvellous play of Hauptmann's. "The Unchastened Woman" at least built up an effective exit for Emily Stevens in the last act.

And here we stick with two fingers left and memory for the moment bereft of any other particularly good last acts of recent years.

An examination of the present season shows an even more lamentable weakness in bringing plays to an effective end. There is not a good last act in New York. Take "Turn of the Mind," the most popular play of the season, and you find that it ends in a confused mood of sentimental farce. "The Boomerang" which has held interest for so long, falls in its final act from pure light comedy to sheer farce in which people slam doors. The engaging "Arms and the Girl" almost comes to a full stop before it ends, and the somewhat clever "Caroline" lies down and plays dead before it will quit.

"The Man Who Came Back" could have no last act at all unless the playwright willed it, for the final scene depends entirely on the fact that the father insists on fooling his son for no well explained reason. "Hush" hangs on like grim death to a misunderstanding between hero and heroine for its final fun, although a gram of sense on the part of the man would end the entire mixup. "Upstairs and Down," which not a few persons, tell us is clever, achieves its happy ending by suddenly making all the worldly characters turn moral and sentimental.

All this probably goes to prove that since the average playwright has nothing to say, he can't possibly be sure when he has said it.

New Yorker Gives Yale \$125,000
New Haven, Oct. 16.—A gift of \$125,000 to the Yale alumni fund from Robert W. Kelley, of New York, of the class of '74, was announced at a meeting of the Yale Corporation today.

The university budget for this year shows an estimated expense of \$1,699,368.74 and a deficit of \$38,752.04.

WAR THREATENS OPERA'S FUTURE

Gatti-Casazza Finds It Impossible to Engage New Singers

Giulio Gatti-Casazza, general manager of the Metropolitan Opera Company, announced yesterday that the opening performance of the year would be Bizet's "Les Pêcheurs de Perles," which will be sung in French under Signor Polacco's baton by Miss Hempel, Mr. Caruso and Mr. De Luca.

Mr. Gatti-Casazza further announced that Zandonai's "Francesca de Rimini," Gluck's "Iphigenia in Tauris" and Donizetti's "L'Elisir d'Amore" would be given before the new year, and that Reginald de Koven's "Canterbury Pilgrims" would be given in March. "Francesca de Rimini" will be sung by Mme. Alda, Mr. Martinelli and Mr. Amato; "Iphigenia in Tauris" by Mme. Kurt, Mr. Sembach, Mr. Weil and Mr. Braun, and "L'Elisir d'Amore" by Miss Bori, Mr. Caruso, Mr. Scotti and Mr. Didur.

"The conditions in Europe are today truly terrible for the operatic impresario," said the manager. "Italy and France give the artist no preference in the matter of military service, so that it has been impossible for me to announce the engagement of any new male singers. As for the women, they will not cross the Atlantic because of the submarines. I do not know whether Germany or Austria will allow Bender or Miss Destinn to leave, so that here, too, I am handicapped."

"If the war lasts another year or two, as now seems likely, Italy may call back some of the singers already in America. In that case it will be exceedingly difficult to give opera in America. I see my way clear this season, but next year lies in the lap of the gods."

"The difficulty of sending even an ordinary letter is today in Europe enormous, and then the probability is that either the letter will never reach its destination or that it will be largely obliterated. Under these circumstances one can do little to prepare for novelties or new artists, even if the novelties and artists were to be had. America is today the one comfortable spot on the globe."

NEW CARUSO AS DRAWN BY HIMSELF



The Metropolitan tenor arrived yesterday on the steamship Lafayette and drew this cartoon of himself to show his friends how he looks with his new mustache, now two months old.

Aborn Opera Company Opens
The Aborn English Grand Opera Company in the Brooklyn Academy of Music last night presented, as its first opera of the week, "The Jew of Malta," the play of the madonnas, by Miss Marie Louise Biggers, Miss Picco and Salvatore Giordano.

NEW LIGHT BRINGS AURORA TO CITY

Ship's Passengers Marvel at Electrical Exhibit

Passengers on the Orduna, just in from Liverpool, marvelled at the electrical phenomena which greeted them as the ship came up the bay last night. Even before the vessel passed the Narrows great bands of colored light flashed like the aurora borealis. As the ship steamed up past Liberty the light grew in intensity, sweeping the sky above the highest buildings with beams of red, blue, green and yellow.

The logical explanation was a searchlight, but the band of light seemed more brilliant than any searchlight could throw.

On the roof of the Grand Central Palace, where the Electrical Show is going on, another group of people were marvelling at the same electrical display.

There was no curiosity in their wonder, for they stood beside the source of the brilliant, colored rays—the new Sperry searchlight, twenty-two times more powerful than the Sandy Hook light, the rays of which have been authentically reported to have been seen at a distance of fifty miles. Last night, for the first time, experiments were made with colored slides, which reduce the brilliancy of the beam materially, but through which the light carried to Atlantic Highlands and beyond.

For several hours the searchlight played over the city, receiving answering signals from the Navy Yard and from ships in the harbor. Controlled by a simple device which permits it to be turned from a distance of thirty feet, it was kept in constant motion, sweeping the heavens in all directions. Each night during the show further experiments will be made and an attempt will be made to signal the Navy Yard at Philadelphia.

Among the interesting exhibits at the Electrical Show is that of the Teletypograph Corporation. Six machines, each with a transmitting machine at the central booth, have been installed in various parts of the building as an aid to paging visitors.

Another machine, run in connection with a stereopticon, which reproduces the written message on a gelatine roll and projects it on a large screen hung in the center of the exhibition floor, shows the adaptability of the teletypograph to uses other than those to which it is put by hotels, banking houses and department stores.

A message written at the factory of the Merck Chemical Company at Rahway, N. J., and reproduced instantaneously at the Grand Central Palace, is exhibited at the corporation's booth.

When "Backfire" moves to the Lyceum the succeeding attraction at the Thirty-ninth Street will be Emma Dunn in "Old Lady 31" at 39th Street on October 30.

Charles Cherry yesterday relieved the general feeling of suspense by arriving in New York from Chicago to begin rehearsals in "Getting Married."

A comedy entitled "The Right Little Girl" will break the ice at Syracuse on November 6, and the announcement optimistically adds that the metropolitan premiere will take place three weeks later.

Frances Starr appeared for the first time in "Little Lady in Blue" at the Belasco Theatre, in Washington, last night. The new Winter Garden show will get under way to-night in New Haven, and a carbon copy of "Intolerance" will begin an engagement in Los Angeles this evening.

Prizzi Scheff, who quit vaudeville yesterday by mutual consent, will make her appearance somewhere on November 27 in a new Viennese operetta. The announcement is made by George Anderson, her husband.

William Hodge, from whom Mr. Hughes is said to have got the idea for "Americanization," is writing a book on "Yankee Personality and Its Relation to the Stage."

Marie Carroll is a temporary member of the cast of "Nothing but the Truth," succeeding Margaret Brainerd, leading woman, who is ill. Miss Carroll played the role during the run of the play in Chicago.

"A Daughter of the Gods," which is said to have cost a million dollars, without any of it going for costumes, will be shown for the first time at the Lyric Theatre to-night. G. S. K.

All the funny speeches fall to the lot of Roscoe Ails and Simon Meyers. Mollie Williams presents a Dance in "The Meaning of U. S. A." This produced a similar demonstration, and as soon as the audience recognized the Star Spangled Banner in its synopsized form everybody rose.

By Arrangement Metropolitan Opera Co.
DIAGHILEFF'S BALLET RUSSE MANHATTAN
Opera House, 4th & 5th Aves.
Evening, 8:15. Matinee, 2:30.
Saturday, 8:30.

TO-NIGHT AT 8:30
Carnaval, Sado, Icar, Cleopatra, Thure, Eve, Oct. 19—Petrovitch, Fri. Eve, Oct. 20—Sado, Icar, Cleopatra, Thure, Eve, Oct. 21—Petrovitch, Fri. Eve, Oct. 22—Sado, Icar, Cleopatra, Thure, Eve, Oct. 23—Petrovitch, Fri. Eve, Oct. 24—Sado, Icar, Cleopatra, Thure, Eve, Oct. 25—Petrovitch, Fri. Eve, Oct. 26—Sado, Icar, Cleopatra, Thure, Eve, Oct. 27—Petrovitch, Fri. Eve, Oct. 28—Sado, Icar, Cleopatra, Thure, Eve, Oct. 29—Petrovitch, Fri. Eve, Oct. 30—Sado, Icar, Cleopatra, Thure, Eve, Oct. 31—Petrovitch, Fri. Eve, Oct. 32—Sado, Icar, Cleopatra, Thure, Eve, Oct. 33—Petrovitch, Fri. Eve, Oct. 34—Sado, Icar, Cleopatra, Thure, Eve, Oct. 35—Petrovitch, Fri. Eve, Oct. 36—Sado, Icar, Cleopatra, Thure, Eve, Oct. 37—Petrovitch, Fri. Eve, Oct. 38—Sado, Icar, Cleopatra, Thure, Eve, Oct. 39—Petrovitch, Fri. Eve, Oct. 40—Sado, Icar, Cleopatra, Thure, Eve, Oct. 41—Petrovitch, Fri. Eve, Oct. 42—Sado, Icar, Cleopatra, Thure, Eve, Oct. 43—Petrovitch, Fri. 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